

## Document Citation

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**Nostalghia**  
**NOSTALGIA**  
 (U.S.S.R.-Italian—  
 Technicolor/B&W)

A RAI Rete 2, Opera Film (Italy) production in collaboration with Sovin Film (Moscow). Gaumont Distribution. Directed by Andrei Tarkovsky. Screenplay by Tarkovsky, Tonino Guerra; camera (Technicolor-black & white), Giuseppe Lanci; production design, Andrea Grisanti; costumes, Lina Nerli Taviani; editors, Amedeo Salfa, Erminia Marani; music consultant, Gino Peguri; executive producer, Francesco Casati. Reviewed (in competition) at The Cannes Film Festival, May 16, 1983. Running time: 130 min.

Gorciakov ..... Oleg Jankovski  
 Eugenia ..... Domiziana Giordano  
 Domenico ..... Erland Josephson  
 Gorciakov's wife ..... Patricia Terreno

Cannes—"Nostalghia" is the first feature film by Russia's Andrei Tarkovsky to be shot outside his homeland. Only 5% of the film was shot in Russia, the rest in and around the Vigroni thermal baths in a small 14th-century village in the Tuscan hills.

To this place comes Gorciakov (Oleg Jankovski) as a Russian professor of architecture to study the sites and buildings he has taught his students about. He is accompanied by a strong-willed, temperamental woman (Domiziana Giordano) who serves as his interpreter.

An impossible love affair between the two is indicated, but she revolts early on when Gorciakov submerges himself both in the ever-present still and moving waters that are the filmmaker's obsession as well and in what he sees as his own mirror image—the elderly, slightly mad Italian professor of mathematics Domenico (Erland Josephson).

The Italian long ago forbade his family to leave the confines of their house, being ob-

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essed with the conviction that the end of the world would come any day now.

Toward the end of the film, Domenico appears in a larger town on top an equestrian statue in the role of Doomsday prophet.

He tells people that they have destroyed the purity of the world's waters, but Tarkovsky's and coscripter-poet Tonino Guerra's message is hardly an ecological one alone.

Domenico sets fire to himself, but first he has told the Russian that he may save the world by keeping a candle burning while walking the length of the bottom of the thermal bath.

Learned treatises and books are sure to be written about "Nostalghia," and Tarkovsky himself has offered clues about the impossibility of two cultures to ever really understand each other's art until all borders are torn down. His nostalgia also has to do with longing for his homeland, physically and within man's soul.

Only very devout people will be able to both enjoy the exquisite imagery and frames of Tarkovsky's film and truly understand the rather murky incantations of the dialog.

"Nostalghia" is simply not a film to be understood at one sitting and certainly not a work

that will ever be appreciated by general audiences (it will be shown on Italian tv one year from its theatrical release).

Tarkovsky's reputation along with his obvious mastery of the medium as visual art will assure "Nostalghia" of worldwide sales and interest in specialized situations.

As a filmmaker, Tarkovsky could be said to be a poet of the most beautifully lit darkness. His landscapes' curves are caressed by mists. His interiors are dripping, watery halls of muted dreams.

On the soundtrack, music is very rarely heard (Beethoven's "Ode To Joy" burst forth briefly), while the whizzing of some industrial saw or the falling of water drops are heard almost continuously.

Tarkovsky uses color mostly for interiors, black and white for exteriors, but you cannot count on any regularity. The shifts come quite naturally, though.

Oleg Jankovski's lean, dark face reflects the urge to explore endlessly, to search stubbornly for light.

Erland Josephson appears like a fallen patriarch of an unrequited faith, and Domiziana Giordano, looking like a more voluptuous and certainly more savage Botticelli's Venus, has beauty as well as the most luminous star quality. *Kell.*